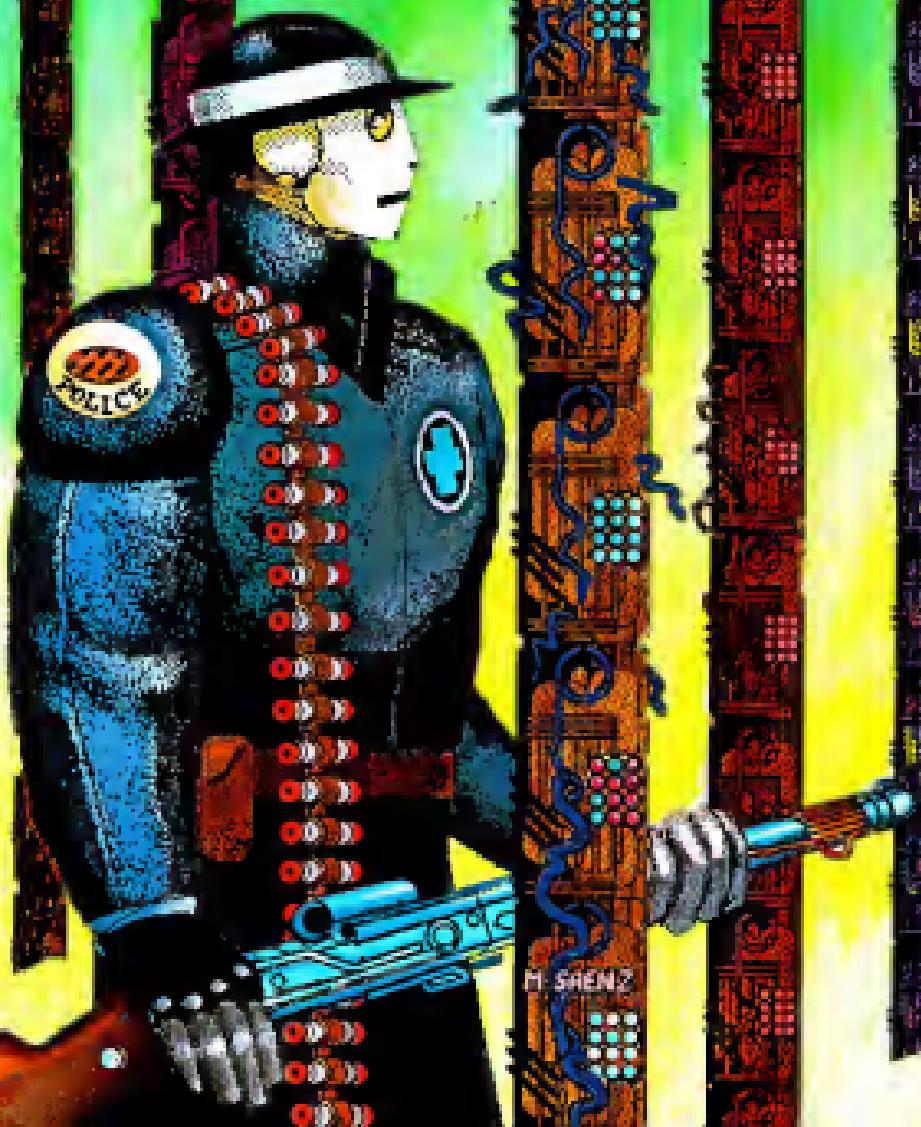


FIRST
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Dynamite Series

JUN. \$1.75
NO. 3
52.45 CANADA

SHATTER



SHATTER

96 FIRST COMICS 435 N. LA SALLE ST., CHICAGO, ILLINOIS 6060

Dear Mike

I'm not accusing you of doing anything yet, but a lot of Shatter art looks like it wasn't done alone by computer. For instance, on page 14, issue 2, the basic ground behind the small man, pricing doesn't look computerized. The curves in the walls are just too perfect, even for a computer. It looks like the same thing happened on page 29, issue 2. The rounded shapes are rendered so perfectly at the corners. I figure if you're going to do a comic on a computer, you ought to make it look like a computer drawing, not like a drawing done by hand.

As always, the art was great. Hopefully, the story will pick up and thicken in the future, more so than it has already.

Christopher Romano
1178 Pasadena Drive
Radio Passages, Ga 30272

Actually everything in Shatter prior to the coloring process is generated on Apple Macintosh MacPaint computer files and then printed on an Apple LaserWriter printer. If you send the file to the user of the disk and the disk is 100% your original disk with half an issue of Shatter the artist uses a 100% for a single Apple disk — just to prove the point.

The "just too perfect" curves you see in your art are the result of the LaserWriter's "smoothing" function.

The LaserWriter contains its own anti alias which actually softens the Macintosh images prior to printing them. Even the letter column was produced on the Mac, and then printed on the LaserWriter using one of the typesetting fonts built into it.

As for the concept that a compensated comic should look like a computer drawing, I guess we have a philosophical difference there. The computer is a tool, not a plastic statue, we will eventually produce comics we computer which will be indistinguishable from those done by more "traditional" means.

Dear Editor

You have broken new ground with Shatter. The implications of a comic produced on computer could prove intriguing. For instance, the original art is now a digital, copies of which are identical to a in every way. I would imagine that kind of cuts the value of the original very down.

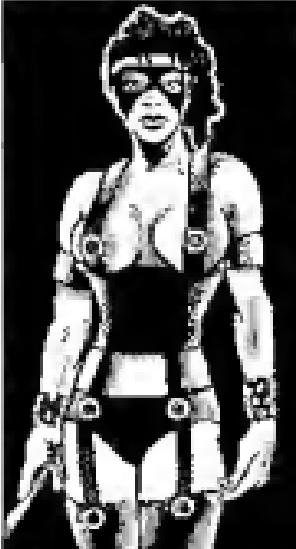
Mark Dixon
67-48 17th Street
Flushing, NY 11368

You're right, Mark. The term "original" art depends relatively straightforward on the context. I prefer to think of all "an infinite number of fast generation copies."

Dear Dan

Shatter is really a bold move on your part, and hopefully it will continue to sell well. The coloring is very, very good and really enhances the LaserWriter printing. Apple just flat out giving you one was a good move for both parties, you get something for nothing that will enhance your art, and Apple gets free advertisement.

Dennis Weston
1301 Lakewood Way #200
Atlanta, GA 30319



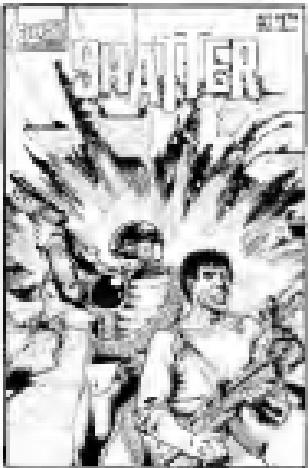
Well, you're right, again, anyway. Dennis. We sure are giving Apple a lot of free promotion, we like their technology and we don't mind spreading the word, but we don't actually have our "free" LaserWriter yet. The LaserWriter is apparently in such great demand that Apple is requiring everyone to sit on the outside, but we're sure we'll get ours eventually.

In the meantime, I'll give a free plug to the guys who gave us their Laser-Weavers and have been helping us out over the past several months. Tom Wright and Terry Gruber from Webs, Inc. in Des Plaines, IL, Russ Porcelli and the lovely Laura from Hankill-Kennedy Press in Chicago, and our very own electronic "wiz" Bob Duman.

And while I'm at it, I should give credit to our new creative team over Stevens

Great, artists Steve Bravis and Bob D'Amato, colors Lee Gersbach, and the most talented letterer.

—Rich Oliver



NEXT ISSUE: The Alien Nation battles it out with the combined forces of Gamma, Schatter & Jevanovich and the Artists' Underground and Shatter has his final confrontation with Cyrus!

Rich Oliver, Publisher

Rich Oliver: Editorial Director
Louise Flores: Editorial Coordinator

Alan Wright: Art Director

Rich Taylor: Production Manager

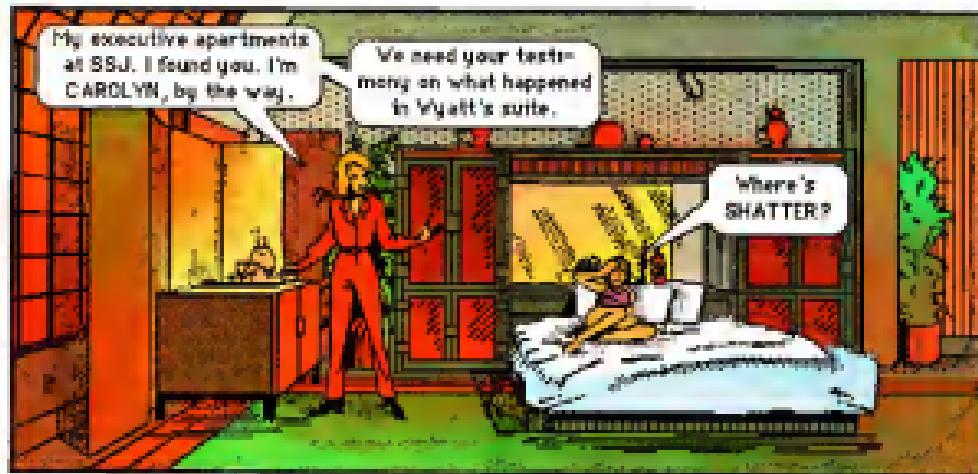
Ralph D. Morrison: Financial Director

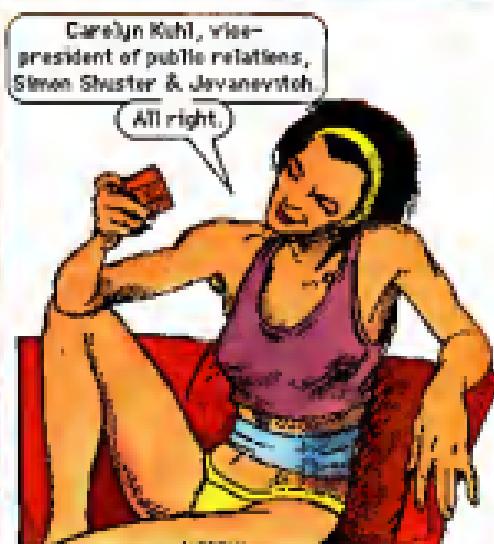
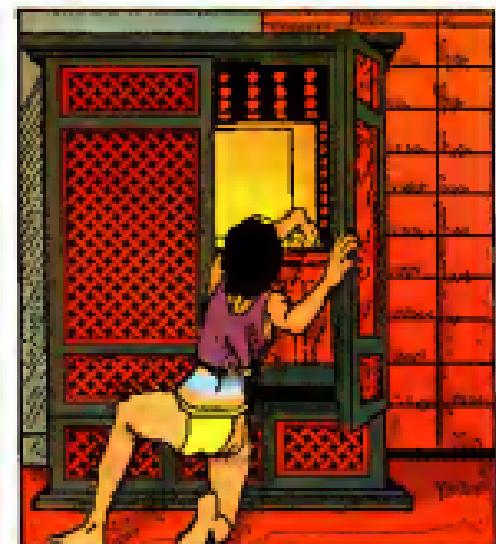
Kathy Ristich: Operations/Mail Director

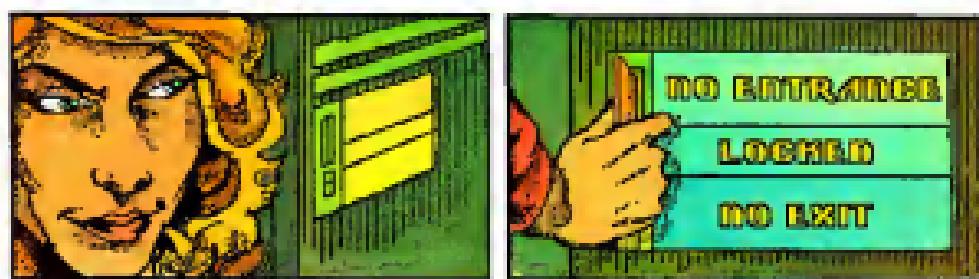
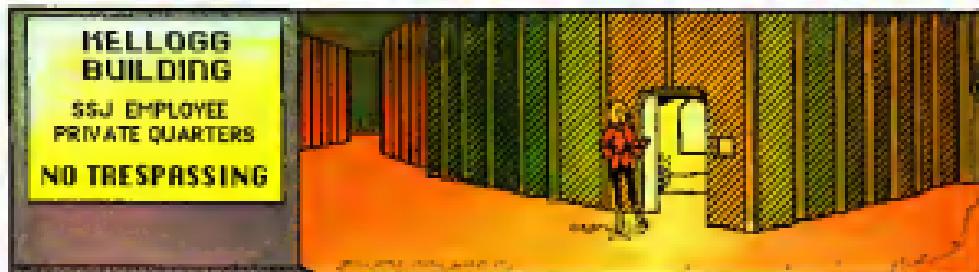
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PUBLISHING CORPORATION









"My name is
SADR AL-DIN MORALES.
Some people call me..."

SHATTER

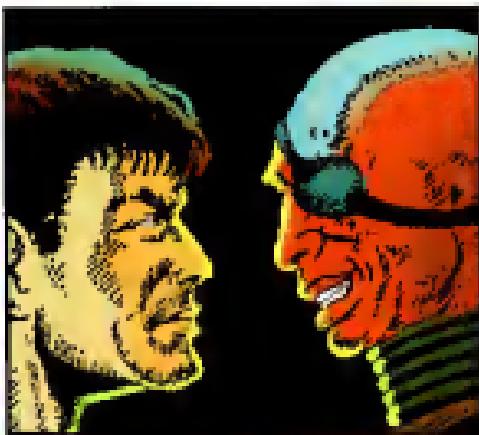
"I had the RNA of an
ARTIST pumped into me.
In theory, that makes
ME an artist."

"I'm also a TEMP—
odd jobs our specialty—
and I've been hired to
PAINT. I'm GOING
to paint..."

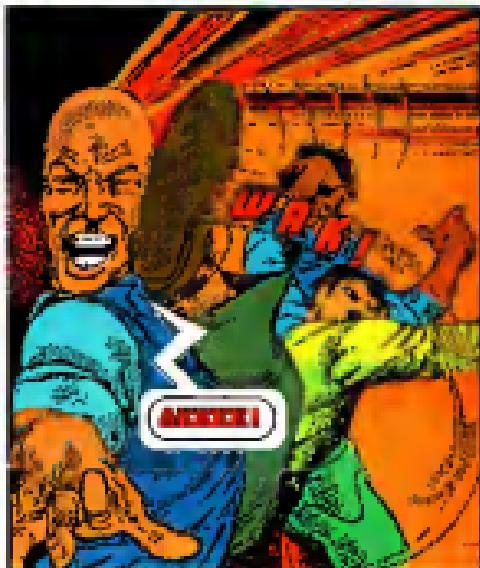
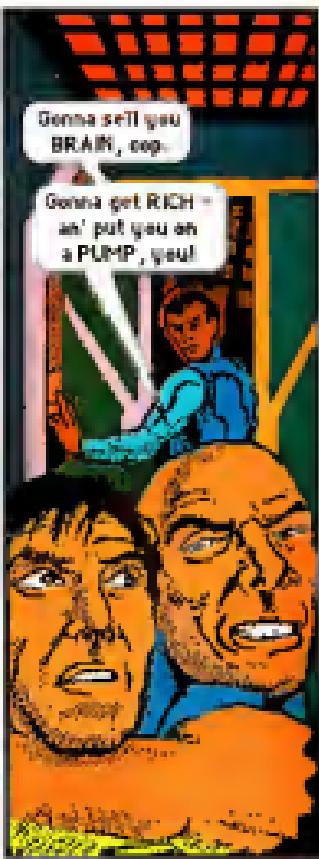
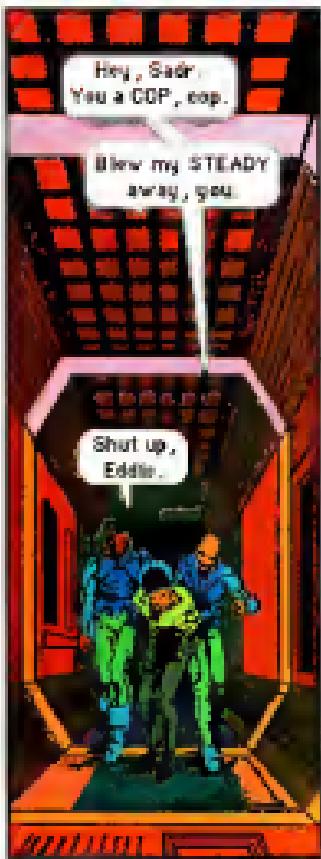
"If I can ever figure out
how to hold a BRUSH."

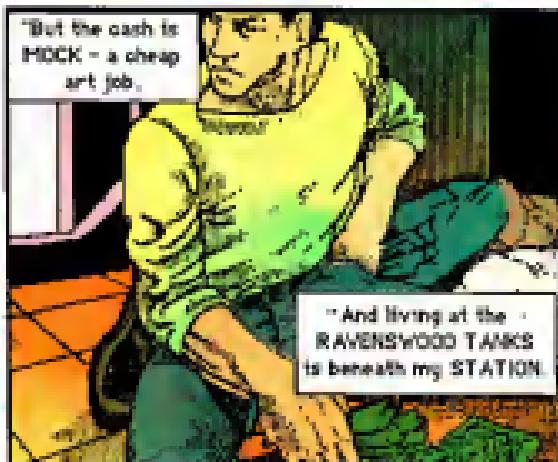
SCRIPT: STEVEN GRANT
ART: STEVE ERWIN AND BOB DIENEETHAL
COLOR: LES DORSCHEID
LETTERS/EDITS: RICK OLIVER











FIRST NOTES

NINTH IN FEBRUARY

This month is certainly a landmark for First as we suppose the magic number of eight for the first issue, with a total of nine books covering your way in February. And you know what that means? Well, it means we're growing faster than Rottos, bigger than Godzilla, and larger than a sumo wrestler on steroids — but it also means more stuff in the "First in (fill-in-your-favorite-month)" column and less room for me to blabber about searching for massagers, metaphors to fill up the column.

I also think I get fewer opportunities to blabber, insult, and generally outrage the reading public — and otherwise suck my foot in my mouth. So I guess it's all for the better, although not nearly as much fun. Anyway, on to the *second* type, which is what they pay me for in the first place...

SECOND IN FEBRUARY

Whisper returns in a new bi-monthly series this month, written by creator Steven Grant and drawn by Dan Barnes. If you've seen our ads, you already know what Delta art looks like. If you haven't, go buy some copies of last month's book and look out. The art is some of our all-time best, but boy oh right just to make sure.

This is sort of a "double-second" because it's the second Whisper comes (the first was published by Capital Publications) and the second First appearance for Whisper, having just completed a successful tour in FIRST Adventures.

It is, however, issue #1 — because we couldn't figure out any other number to give it, and "one" is (inevitably) the first number that comes to mind.

February also marks the return of Shatter, the First computerized comic

book. Shatter took a short vacation while we refined the revolutionary computer process and figured out how all the new elections (politics, worked). Actually, we don't know how they work, but they do — as you can see if you bought a copy. You don't, go out right now and buy one. In fact, make it right just to make sure.

We were going to call it "Shatter ... Price #1" but the issue #8, and we didn't want to confuse the promotion department, which is me.

FIRST IN MARCH

Next month we have a special second anniversary issue of *Blood* featuring *Timmy*, *Brutus*, *Paul Smith*, and no less a very strange issue of *Karma* featuring the impossible Keith Giffen, and a new *American Flagg!* team, headed by Steven Grant and Mark Bagger — plus everybody's favorite Fox-sided hologram, Bob Wallace.

FIRST IN APRIL

We have two new graphic novels coming out in April, but I'll tell you about them now. I won't have anything to say next month.

FIRST IN JULY

Okay, so I'm jumping the gun a little. You'll just have to humor me. Besides, that is BIG news. In July, *Blood* gets jumbo ship and gains the *First* team. That's right. Jim Starlin is bringing his epic *Star* (IFF) adventure story to *First Comics*, and our first issue will reveal the secret of the master within the robes of Doctorstar and Company.

Carrying on our famous tradition of confusing numbers, the first First issue of *Bloodstar* will be #7, on sale this month after issue #6.

— Rich Oliver

FIRST IN FEBRUARY

American Flagg! #30. The finale to "The Fire This Time" by Howard Chaykin, Joe Staton, and Hilary Ballon.

Bagger #3. "Blood on the Snow" by Mike Baron, Bill Reichenberg, and Keith Wilson. Plus *Ziontown* by Mike Baron, Ron Wagner, and Gary Martin.

Bystander Joe #2. Chapter two of our three-part *Alkalenes* by Deep Ricca, John Ostrander, Brian Thomas, and John Ryberg.

Brinkster on the Seat of Fury #1. The last installment of our last-finned series adapting the award-and-carberry tales of Michael Mooney. Stay tuned for a new *Big* series in April!

Brinkster #23. "Demon Blood, Part One," by John Ostrander, Tom Selleck, and Paul Gulacy. Paul Murphy's *One* by Paul Bagley.

Joe Sable, Freelance #2. Sable has a deadly vendetta in *Alone*. Story and art by Mike Dewitt.

Karma #21. "The War for Yum," by Mike Baron, Steve Bada, and John Nyberg. Plus *Tales from the Classroom* by Mike Baron and Mark A. Nelson.

Shatter #2. The beauty buster from the future enters a new phase, courtesy of Steven Grant, Steve Bada, Bob Diemerth, Apple Macneil, and Apple Lepardt.

Whisper #1. "Whisper in the Year Zero," by Steven Grant, Dan Barnes, and Tim Burgard.



"... is my LIFE."

Beats me why you droogs
in the Artists' Underground
want Sadr's brain, Danton.

Let me explain it to
you one MORE time,
Ursula.

A method has been
discovered to process
human RNA into an
injectable SERUM.

Shooting up the RNA
of, say, an ARTIST
will give you the
artist's TALENTS.



Keep your CRITICISMS to
yourself. I HIRED you to keep
Sadr under wraps...

...NOT to de-
monstrate your
IGNORANCE

Changed my
MIND, man

You're NOT gettin'
my man Shatter.

Our deal's OVER!



Maybe you don't
even get out of here

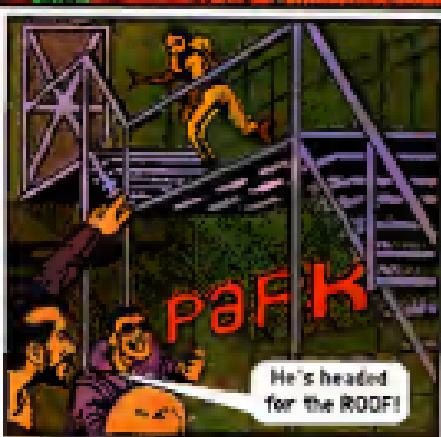
Don't come into
MY place and call
ME names!

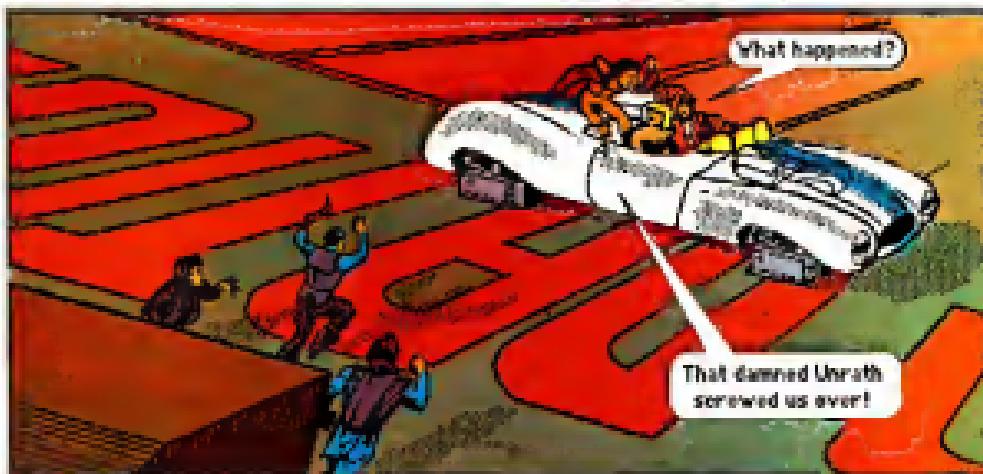


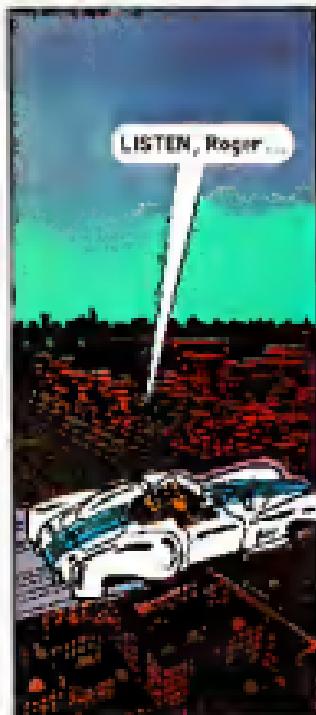


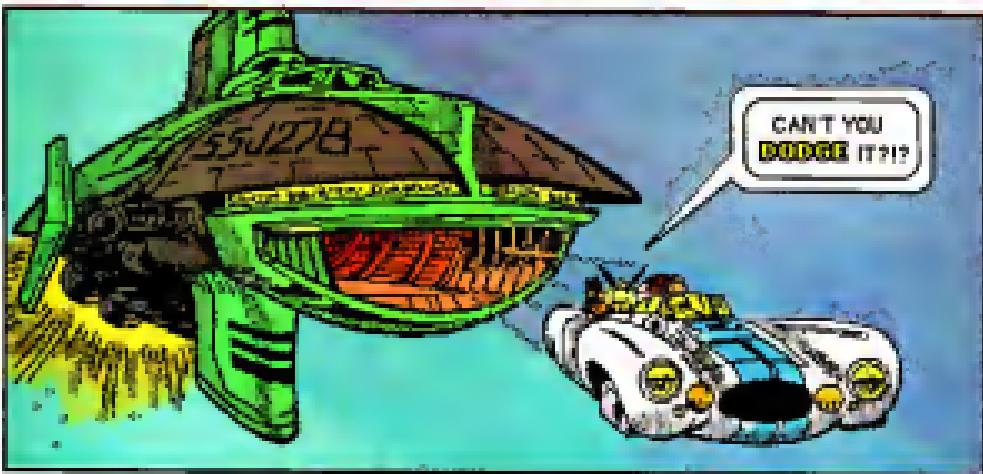
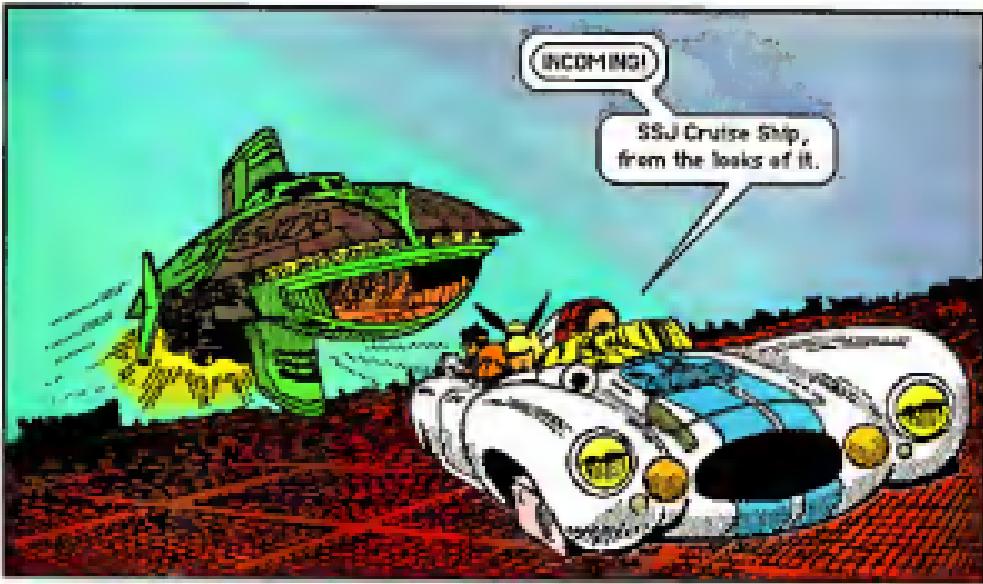
WHEEE!

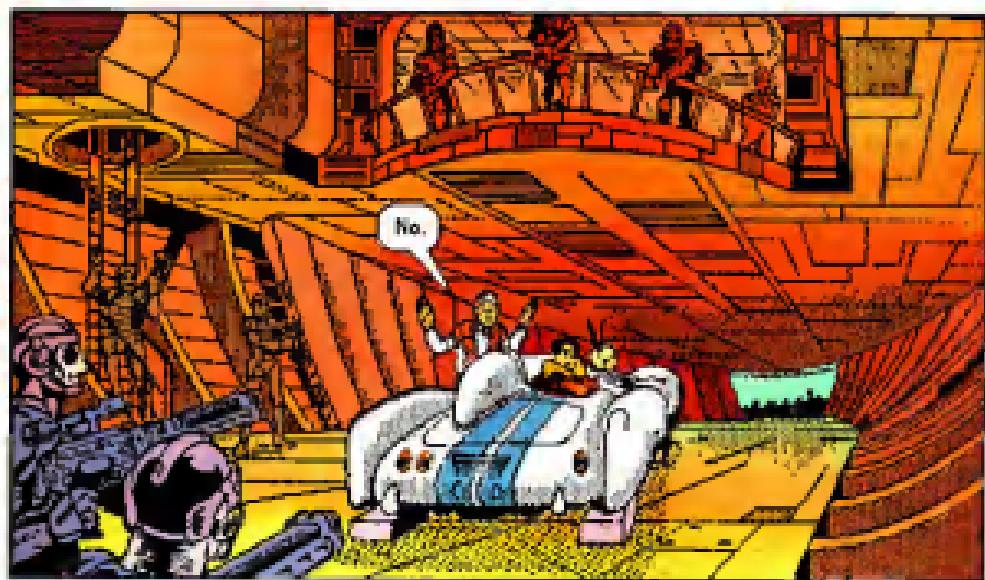
WHEEE!







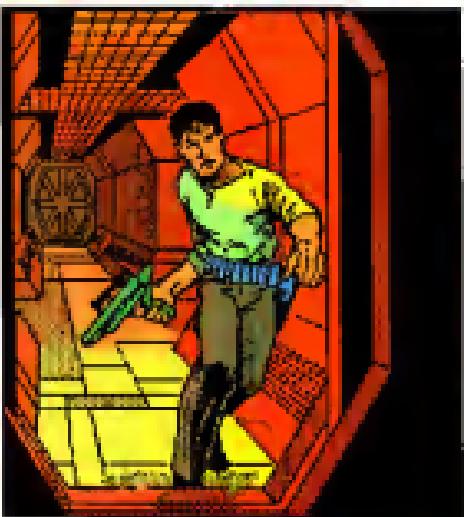












"It's ALWAYS party time in the Tanks."

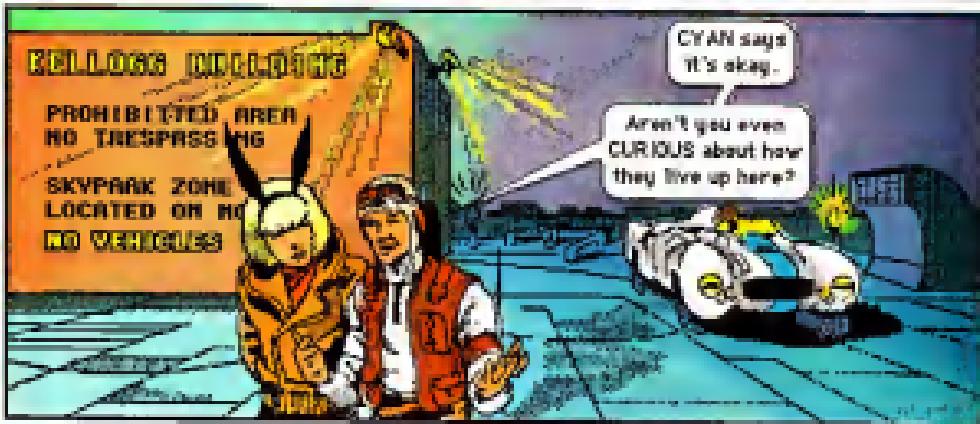
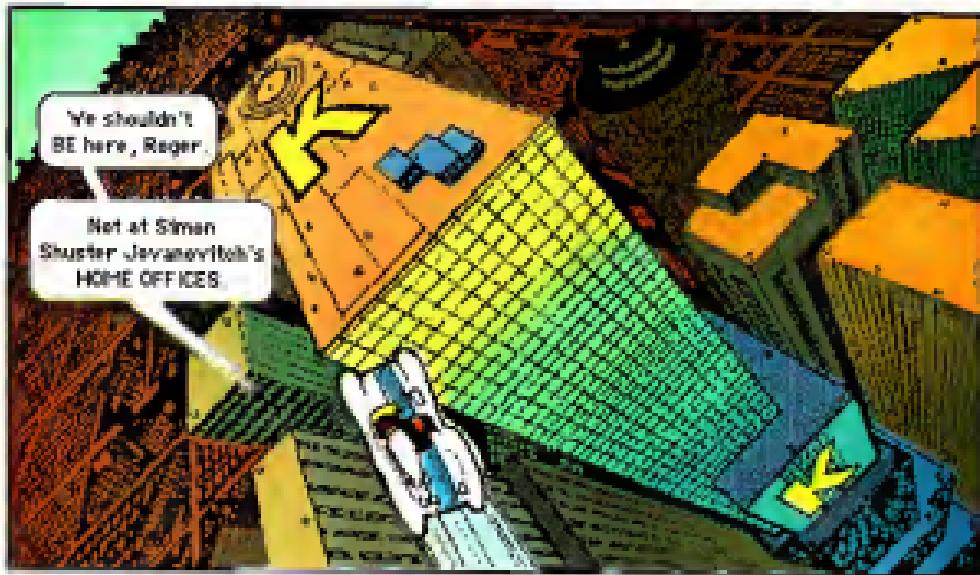






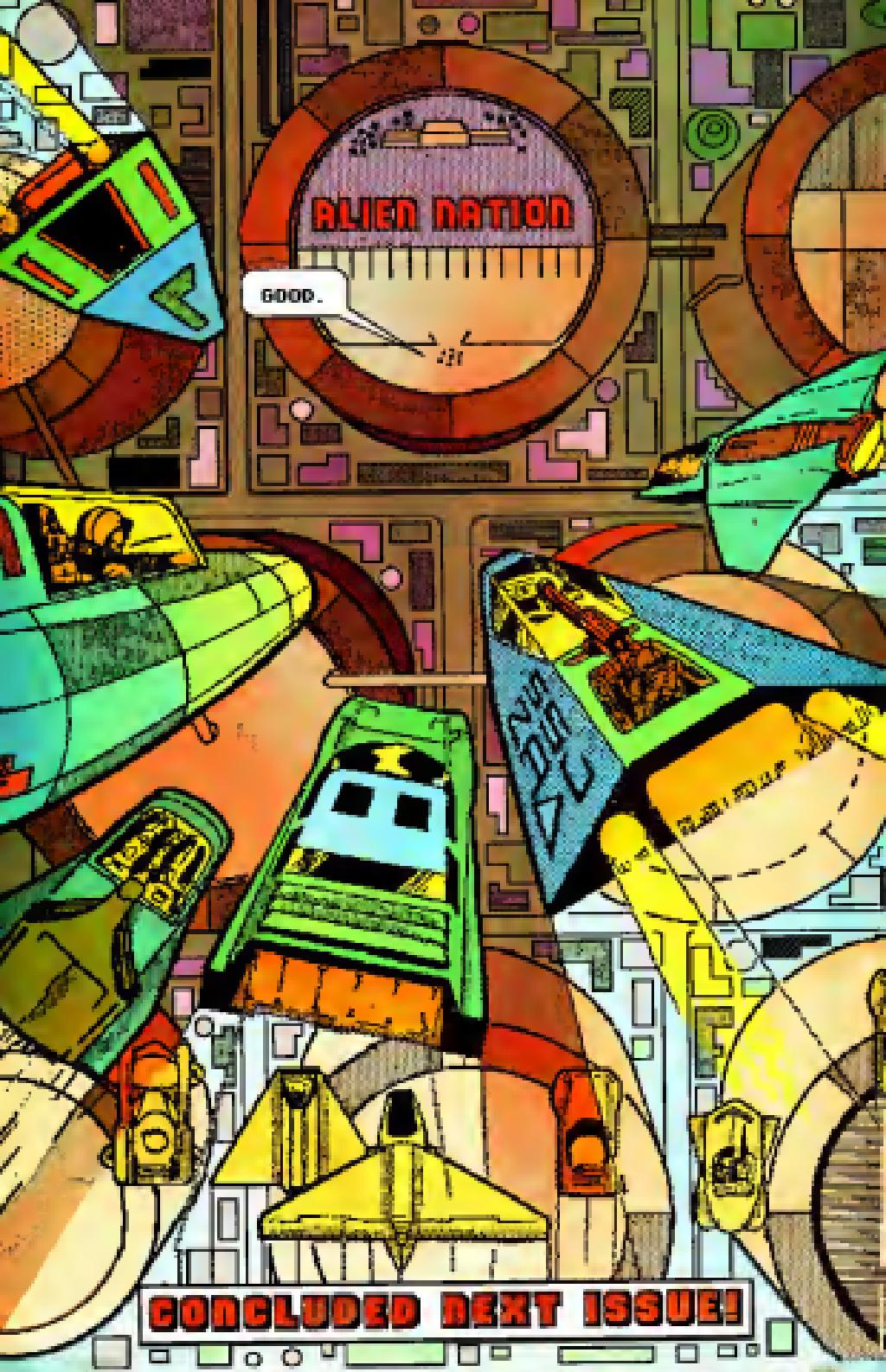
There are 1 many ways
INTO the Tanks.











ALIEN NATION

GOOD.

CONCLUDED NEXT ISSUE!